INTERNATIONAL CONVENTION OF COMIC ART *program*

Tarzan et les peuples de la mer et du feu, 1941

THE SPIRIT
DENNY COLT IS, IN REALITY, NOT DEAD AS THE WORLD BELIEVES.. INSTEAD AS THE SPIRIT HE WAGES A SINGLE HANDED WAR ON CRIME....
BY Will EISNER

WHAT COMIC MAGAZINE PUBLISHER HAS BEEN AROUND LONGER THAN ANY OTHER (30 YEARS), CREATED THE **FIRST SUPER-HERO** (from which all others originated), CURRENTLY PUBLISHES THE FOLLOWING TITLES:

AND SENDS *Best Wishes* FOR THE SUCCESS OF THE

'68 SCARP comic convention

(SEE INSIDE BACK COVER)

Welcome to

THE INTERNATIONAL CONVENTION OF COMIC ART

JULY 4th - 7th, 1968

STATLER-HILTON HOTEL
NEW YORK CITY

Sponsoring Organization
SOCIETY FOR COMIC ART RESEARCH AND PRESERVATION, INC.

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SCARP

The Society for Comic Art Research and Preservation, Inc. (SCARP) is an organization working toward public recognition of comic art as a true and valuable art form, deserving of recognition in its own right and worthy of preservation for the future. It has been in existance since late 1966 and is a non-profit corporation legalized under the laws of New York State.

To achieve its goals, SCARP is investigating possibilities of SCARP-sponsered lectures, exhibitions, and symposiums ... all related to comic art. It has plans for publication of a magazine devoted to comic art, past, present and future.

SCARP's first major step along these lines is its sponsorship of the International Convention of Comic Art being held in New York City on the Independence Day weekend, 1968.

Ultimately, SCARP is working for the establishment of a museum, one designed solely for the exhibition of comic art and open to the public on a permanent basis.

SCARP is now headed by a five-man board of directors. Presently it is not an open membership organization. Plans for a general membership are under consideration at this time.

-- T. F.

ALLEY AWARDS

The International Convention of Comic Art will include the presentation of the Alley Awards. In essence, the Alley is to the comic field what the Oscar is to movies, the Grammy to records or the Emmey to television. Symbolizing comics in general, the Alley is a statuette in the form of Alley Oop, the caveman comic book character.

The idea of the Alley Award originated within comic fandom itself. Fans throughout the country vote for favored artists, writers and strips. Votes are tabulated and winners receive either a statue or a certificate.

SCARP has joined with the Alley Committee to make the 1968 awards possible on a large scale before a gathering of professionals and fans alike.

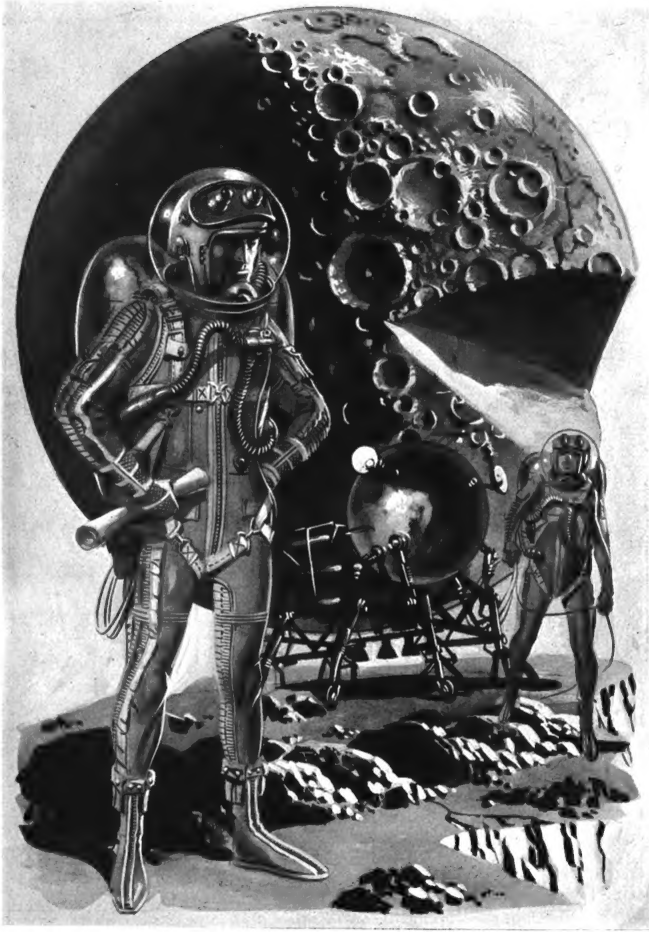
-- T. F.

Consult the separate Pocket Program for a detailed listing of the programmed events of the Convention.

Members are also directed to the following items in the two Progress reports which may be of current interest: biographies of Burne Hogarth and Will Eisner in Progress Report #1; floorplan of the Convention and biographies of Dr. Sol Davidson, Lee Falk and Milton Caniff in Progress Report #2.

PORTFOLIO

Al Williamson
Gray Morrow
Wallace Wood
Roy G. Krenkel
Dan Adkins
Gil Kane



RGK

HIS NAME IS...
SAVAGE!

"The American comic strip is now seventy years of age....A criticism that was for a long time narrow-minded is gradually awakening to the realization that the American comic strip is not an incoherent series of pictures, but the most authentic form of the dreams, hopes, splendors, and miseries of our century." —From the book

a history of the comic strip

by PIERRE COUPERIE, MAURICE C. HORN, et al

The earliest beginnings of the comic strip can be traced to the fifteenth century, but it was not until the end of the nineteenth century that the strip, as we know it today, was born.

A HISTORY OF THE COMIC STRIP has been prepared in conjunction with the first international exhibition of comic art held at the Louvre in Paris. Already a best seller in France, it is fully illustrated with all the memorable and noteworthy types and trends of comic art and tells the entire story of the development of the comic strip, particularly in America where the most dynamic progress has occurred.

All the great milestones are covered—the first daily comic ("Mr. A. Mutts" in 1907); the first animated cartoon of merit ("Gertie the Dinosaur" in 1909); the division between the "entertainers" and the "thinkers," expressing two divergent views of the purpose of comic art; the advent of the "adventure strip"—Tarzan, Superman, Dick Tracy, Flash Gordon, Prince Valiant; the first comic book in 1933 (*Funnies on Parade*, a promotion stunt by Proctor & Gamble Company); the propaganda role played by the comics during World War II: as Joe Palooka joined the army, Tarzan battled with Nazi commandos, Captain Easy foiled enemy intrigue around the globe, and Dick Tracy and Charlie Chan fought against spies and saboteurs. The alteration and expansion of the strip caused by the development of the syndicated comic strip is fully discussed as is the new era born after the war—peopled with "Peanuts," "Miss Peach," "The Wizard of Id," and the strip's first antihero: Bernard Mergendeiler, created by Jules Feiffer.

All of the best-loved comic strip characters are included—"Little Orphan Annie," "Alley Oop," "Mary Worth," "Popeye," "Buster Brown," "L'il Abner," "The Katzenjammer Kids," and the many corresponding national favorites of the countries of Europe. The creators of these and other comic characters and series are discussed, and attention is given to the influences on each, the material they drew upon, and the forms and styles they used. A thorough examination of the people who read the strips and why.

Hundreds of illustrations combine with a lively text to make A HISTORY OF THE COMIC STRIP absorbing reading for anyone.

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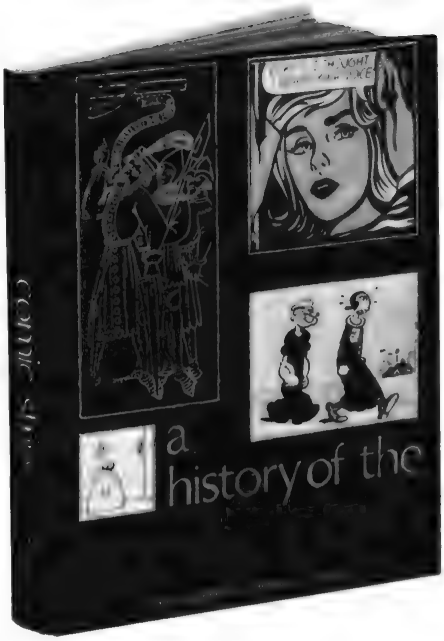

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GARY DAHLBERG
JIM ZIMMERMAN
CRAIG DORSEY
ANTHONY PICCO

(Advance membership as
of time of publication.)

ON READING COMICS IN PARIS , 1939

by Maurice Horn

In the Paris of the pre-war days, when each neighborhood was like a village, self-conscious and parochial, with the lives of us children centered around the local school-house and playground, the comics, along with the movies, but even more than the movies, were our main means of escape to the worlds of fantasy, of adventure, of dreams.

In France, the funnies did not come in comic-book form, but in weekly journaux illustrés (illustrated newspapers), usually eight pages thick and a little larger than tabloids, that carried reprints of American Sunday pages and of daily strips as well. The journaux illustrés had been a feature traditionally reserved to children and had contained stories, articles and pearls of wisdom as well as stories in comic-strip style. But in the thirties, these were invaded and in time entirely replaced by translations of American comics, more colorful, more suspenseful, jazzier. Those illustrés bore exotic names: Adventures, Hurrah!, Robinson. As soon as we'd lay our hands on them, we would devour them, in the school-yard, at home, or in the street sitting on curbstones. We'd trade them, borrow them, steal them, collect them, and always read them, read them avidly.

We would roam the jungles behind Tarzan and Tim Tyler, whom we called Raoul, fight the cruel Ming on the planet Mongo along with Flash Gordon, whom we called Guy l'Eclair, laugh at the vagaries of Maggie and Jiggs, whom we knew as le père et la mère Illico and the pranks of Hans and Fritz, endearingly rebaptised Pam et Poum. To us, their world seemed more real and immediate than the headlines of the newspapers, the slogans on the radio and the war that seemed so far and so unreal.

So, when the illustrés brutally and suddenly disappeared from the newsstands this month of June 1940, anticipating by a few days the entrance of the Germans into Paris, this came as the first realization that the war was indeed real, that it had been lost and that the world would never be the same again.

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ON READING COMICS IN AMERICA, WW II

by Phil Seuling

For a while when the Second World War began I wasn't reading comics. Instead I had clipped a cartonful of newspaper pages and headlines, maps, frontpage photographs of Pearl Harbor, especially pictures of battleships or war planes. At seven years old, I'd already begun reading comic books in great numbers, since a one-week bout with measles or whatever, when Dad had read me the daily funnies. But the war provided greater drama, more intense shock. Only when the initial impact had diminished and the low-key slower pace of war became evident did my attention return to comics.

My childish blood-lust, whetted by the outbreak of war, soon found satisfaction in comics. Though comics had temporarily been left behind by the daily newspapers in the presentation of adventure, they soon caught up. The newsstands offered me my choice of super-heroes belaboring swastika-covered Nazis or toothy Japs. Comic books and war were a made-to-order combination; the romance and color, the violence and direct action, certainly the simplistic philosophy of comics were well suited to a child's view of war. For children, there has never been an easier time to grow up. Every kid knew what he was, where his country stood, and who the enemy was.

I dove into a world of determined patriotism, submerging beneath stacks of vividly colored Battles to Save America. I did not surface for four years.

Capt. America fought the Red Skull (personification vs. personification). Captain Marvel turned an honesty ray on Hitler and he was so rotten the machine broke (as we knew would happen). An earlier and deadlier Superman accounted for droves of Axis troops (and appeared on the most beautiful, patriotic, symbolic covers ever). The Boy Commandos did to the Ratzis what I would have done if I had the chance, you bet! Empathy? Identification? Rarely have I been so involved in any literature since, though it is my profession.

The more novelistic comic strips contributed to the mood of the times, with less action, true, but with the same relentless belief in the rightness of their views. Skeezix enlisted. So did Joe Palooka. Snuffy Smith provided the laughs then just as Will Stookdale did years later, as the hill-folks met the military mind. And even Little Orphan Annie organized the Junior Commandos. (On my block, we organized daily, not only as Commandos, but as Junior Rangers, or Junior Marines, or whatever outfit was currently getting the best press.) I saved scrap paper, scrap metal, flattened tin cans, and used tooth-paste tubes. I bought war bonds from accumulated war savings stamps. I stood tall and straight, as soldiers did, or perhaps as Batman, or Tarzan, or Capt. Marvel Jr. did.

Art exposes truth; the art I studied gave me a clarity of vision I've since experienced only through a few works of great insight and perception. War and politics and inter-personal relationships and the psyche - and so many more human problems - were far beyond my then young comprehension. Comics (books and strips both) became my teacher, reducing abstracts and complexities to learnable parts. The war and the comics were formative influences; I've never been a subtle person. The war ended. So, for a while, did comics. Judging by my own experience and by well-known sales figures, readership fell to a fragment of what it had been. Their influence, though, never declined, increased rather as the world became less understandable and I looked to my "education" to assist me, now twelve years old, in handling a new world. It had been a time of inhumanity and savagery, not a time to grow up in. But I was given no other time. Study us who are in our thirties since we are assuming leadership of this world just about now. Study us to know how we think and why we act. Eliminate World War II and comics from your motivational research and we'll laugh at you.

□□□□□□□

ALTRON-BOY
THE MEDIUM OR THE MESSAGE ?
SING- THE POWER OF HIS WONDROUS BODY, THE ALTRON-BOY DESCENDS TOWARD TWO QUARRELING BOYS ~~
I'VE GOT A BIGGER COMIX COLLECTION THAN YOU!
SO WHAT ? MOST OF IT IS JUNK. I'VE GOT A BETTER ONE!
HEY! HERE COMES ALTRON-BOY. LET'S LET HIM DECIDE!
LOOK AT HOW TALL HE IS!
DO YOU READ THE STORIES OVER ?
OH, HECK AND -- IT WAS HAD ENOUGH THE FIRST TIME THROUGH. BUT I'VE GOT TO KEEP UP WITH THE LATEST!
ME? HE WAS NOTHING OLDER THAN 1963 ! LOOK AT THIS. I'VE FRAMED ONE OF THE VERY FIRST NEWSPAPER STRIPS.
IF IT WEREN'T FOR THIS, THERE MIGHT NEVER HAVE BEEN A SUPERHERO!
DO YOU LIKE THE WAY THIS STRIP IS DRAWN?
OF COURSE NOT ~~ IT'S RIDICULOUS! BUT IT'S HISTORIC!
COMICS ARE THE MEDIUM OF THE FUTURE. IT'S A GREAT BLEND OF WRITING, ART, AND INTERESTING CHARACTERS!
HOW ABOUT YOUR COLLECTION ~~ WHAT DO YOU HAVE ? DO YOU HAVE ANYTHING OLD ?
DO YOU HAVE COMICS TO BUY OR SELL?
WELL, I HAVE GAYS OF THE I LIKE... AND THE WRITING I LIKE... AND THE CHARACTERS I LIKE...
AND SOME OF IT IS IN COMIC BOOKS ~~ SOME OF THE BEST OF IT!
BUT NOT ALL OF IT.
GOOD WRITING WITH GOOD ART CAN MAKE COMICS ABSOLUTELY GOOD ART FORM.
BUT, ON THE OTHER HAND, IT ALSO HAS THE CHANCE OF BEING A POOR PRODUCT. A DEFECT IN EITHER END CAN SPOIL THE OTHER. AND NEITHER CAN SAVE A CHARACTER THAT WAS A POOR IDEA TO BEGIN WITH.
SAVING AND DISCUSSING BOTH IS EQUALLY BECAUSE OF ITS FORMAT CAN BE AS SHORT-SIGHTED AS TO ANYWAY SOMETHING BECAUSE OF ITS FORMAT.
ANY MEDIUM HAS A GREAT POTENTIAL. BUT ARE COMICS TO BE MEASURED IN TERMS OF MONEY, OR NUMBERS, OR 3RD? REAL SIGNIFICANCE? OR HOW FANCY A "FILM" CAN BE USED FOR THEM ?
MANKIND HAS PRODUCED SO MANY OF WORTH THAT SPACE AND TIME FOR FINDING AND ABSORBING THE BEST OF IT IS ALMOST PRICELESS.
LET'S SAY YOU HAD SPACE IN A TIME-CAPSULE ABOUT THE SIZE OF THIS SMALL BOX INTO WHICH TO PUT FULL-SIZED PRINTS OF THE GREAT STORIES AND ART THAT MANKIND HAS PRODUCED. ITEMS NEARLY ANYONE OF INCOME OF OWN AND OWNS, AS INSPIRATION FOR FUTURE MAN.
HOW MANY ITEMS IN YOUR COLLECTIONS ARE WORTH PUTTING IN, BESIDE THE OTHER GREAT WORKS OF MAN ?
HMM. IT OVER... HAVE THE BEST COMIX COLLECTION ?
WHAT IS YOUR CHOICE FOR THE ALL-TIME GREAT COMIC BOOK STORY OR ISSUE? SEND YOUR SUGGESTIONS - IF YOU HAVE A NOMINATION, SEND IT TO LARRY HIGH, BOX 5015 ARLINGTON, VTC 10025 - FOR THE FORTHCOMING HARDCOVER HISTORY OF THE COMIX BOOK

STAN LEE by Roy Thomas

What is a Stan Lee?

Many things...not a few of them paradoxical, if not downright contradictory:

An editor much given to belittling his own editing skills...but who can deftly improve a Shakespearian turn-of-phrase written by an ex-English instructor, a couple of sometime journalists, and an experienced movie scripter...among others.

A writer who has long since disavowed any attempt to impose his especial writing style on others...but whose style is so strong that it generally does its own imposing.

A bearded non-hippie who has been lionized by conservative publications for his firm anti-radical bias...and who has been toasted by more liberal scribes for his New-Left leanings.

A dynamo of energy who doesn't mind taking a short vacation trip...as long as it's by train, so that he can write a few extra pages of Spider-Man en route.

A self-declared non-artist whose ability to draw even a straight line has been hotly debated...but who can use a few scribbled scrawls to show an artist something he should have seen in the first place.

A devoted husband and father...who nonetheless manages to turn out more work each week than the several bleary-eyed bachelors who write for him.

An accused grandstander who is supposed to have a tremendous, all-devouring ego...but who is genuinely moved when a parent calls up to congratulate him on the first issue of The Silver Surfer.

A comics-industry figure since the early 1940's...who became an overnight success in 1961.

An idealistic pragmatist who once spent a whole day laboring over four pages of Forbush-Man...then wrote twice that many pages of Thor by flickering candlelight on the night of the 1965 Blackout.

A pragmatic idealist who had to let his other titles languish while he built up the superhero line...then turned around and in two issues made MILLIE THE MODEL one of Marvel's top-selling titles.

A businessman supposedly interested only in sales charts and circulation figures...who will delay an already dangerously late book for an hour so that somebody can correct a few lopsided word balloons.

A Long Island suburbanite who lives farther away from Manhattan than most members of his staff...and who is almost invariably at the office before any of them.

A not particularly frustrated actor who can talk like the Hulk till you expect him to turn green...or give an artist an entire synopsis over the phone in the most solemn tones this side of Churchill.

A mildly myopic perfectionist who pores over each month's covers until the last detail of shading is correct...but who once failed to notice a figure of Captain America with a big white "A" on his chest.

A fantastically busy executive who scarcely has time to speak to his own staff for days on end...then calls them in for the world's most leisurely discussion, over a twin helping of cigars and sourballs.

And, a Stan Lee is quite a few other things, as well...

...Including, most assuredly, a man who will vigorously disagree with at least half the things you just read about him.

THE GANG'S SMOTHERING
CYCLOPS
MASTER OF THE MYSTIC
AMAZING
SPIDER-M
EXCELSIOR!
-Stan Lee

A BRIEF HISTORY OF COMIC ART

by Tom Fagan

THE BEGINNINGS

Cave paintings -- man's earliest known images, scrawled on cave walls during Paleolithic times; papyrus pictures and tomb paintings of ancient Egypt; Greek friezes (with Hercules, the first popular super-hero); the carved reliefs of Rome; tapestries of the Middle Ages; Fourteenth Century woodcuts utilizing word balloons.

THREE GREAT AND GRAND (FOUNDING) FATHERS

Thomas Rowlandson (1775 - 1827) the English artist who in his drawings made use of captions, word balloons and a fully developed frame sequence format. Rowlandson was the creator of "Dr. Syntax," the first cartoon character to appear on a regular basis.

James Gillray (1757 - 1815) the English artist who, with Rowlandson, was particularly responsible for bringing word balloons into common use.

Paul Gustave Doré (1833 - 1883) the French painter, illustrator and engraver, whose work employed techniques such as the use of silhouette, use of speed lines, and juxtaposition of close-ups and long-shot views.

PENNY DREADFULS AND MORE

1839 -- The appearance of "Ferdinand Flipper" in a New York weekly -- the precursor of the American comic strip, a continuous series of woodcuts telling of life in pre-Gold Rush California

1841 -- Punch, the great English satire magazine, comes into being.

1844 -- "Ally Sloper's Half Holiday" starts on May 3rd in London. The first regular comic as we know the medium, it lasted until 1923. Frontispieces were drawn by W. G. Baxter, an American moved to England.

1890 -- Birthyear of two great English comic papers, "Comic Cuts" and "Illustrated Chips." Both established the comic genre in British publishing and brought to the humorous papers that succeded them the weight of mass circulation.

1892 -- "Little Bears and Tigers" by James Swinnerton appears in the San Francisco Examiner. It is hailed as the first true American comic appearing as a regular, recurring strip in a newspaper of large circulation.

FIREWORKS IN THE FUNNIES

1896 -- "The Yellow Kid" by Richard Felton Outcault debuts in the New York Sunday World on February 16th. The Kid's popularity touched off a newspaper war between Pulitzer and Hearst. It also entrenched comics as a selling point of newspapers. (Outcault also created "Li'l Mose" and "Buster Brown.")

1897 -- December 12th; The American Humorist carries the first instalment of "Katzenjammer Kids" by Rudolph Dirks.

1904 -- "A Piker Clerk," drawn by Clare Briggs for the Chicago American, is shortlived but has the distinction to be the first strip to run across the top of an editorial page, ushering in the "cross page form."

1906 -- "Little Nemo in Slumberland" by Windsor McCay appears in the New York Herald.

1907 -- "Mutt" of "Mutt and Jeff" appears in the San Francisco Chronicle. The creation of Bud Fisher, the strip moves to the San Francisco examiner within a year, preceeding its world-wide popularity. It is the first lasting daily strip established on a regular basis.

1910 -- Harry Hershfield's "Desperate Desmond" appears in the New York Journal and introduces something new -- the continued suspense story. "Krazy Kat" (1910 - 1944) by George Herriman, brings artistic respectability to the comic strips.

1911 -- Reprints of "Mutt and Jeff" strips in book form (18" x 6") are sold by coupon returns to the Chicago American. The first comic book in sizable numbers.

1913 -- Moses Koenigsberg founds Newspaper Feature Syndicate, the first syndicate to supply a complete budget of features, seven days a week. In 1915, Koenigsberg establishes the King Syndicate.

BIG BUSINESS

1917 -- "The Gumps" heralds the advent of the continuity strip appearing in the Chicago Tribune. In 1919, it is the only strip appearing in the newly founded New York Daily News and the Chicago Tribune. The popularity of "The Gumps" is credited with bringing national syndication into being, as both papers collaborated and founded the Chicago Tribune-New York News Syndicate. This year also marks the appearance of "Barney Google" by Billy Debeck, and "Gasoline Alley" by Frank King. Two years later, Skeezix is intro-

CONTINUED ON SEE PAGE FOLLOWING

GREETINGS, SCARP-CON!
--THE MERRY MARVEL MARCHING BAND

duced as a character in "Gasoline Alley" and American readers now have characters to follow that age day by day as the strip progresses.

Other early Chicago Tribune-New York News comics noted for their length of run include: "Winnie Winkle" (1920), "Smitty" (1922), "Moon Mullins" (1923), and "Little Orphan Annie (1924).

This is the period when the Newspaper Enterprise Association of Cleveland enters the syndication field with their own timeless titles, such as "Our Boarding House," "Out Our Way," "Freckles and his Friends," and perhaps the two most famous of them all, "Alley Oop" by Vincent Hamlin and "Wash Tubbs" by Roy Crane.

1928 -- Sound and animation are incorporated. The cartoon musical "Steamboat Willie" is released, and Mickey Mouse dances his way into American hearts through the creative imagination of Walt Disney.

AN IMPORTANT YEAR -- 1929

The modern illustration fantasy strip takes over. Hal Foster's "Tarzan appears (later, "Tarzan" is illustrated by Burne Hogarth). "Buck Rogers" by John F. Dille and Dick Calkins comes into being.

George Delacorte, owner of the Dell Publishing Company, brings out "The Funnies" in tabloid size with original comics, rather than newspaper reprints; it lasted only thirteen issues. The modern comic book is yet to come!

MORE HAPPENINGS

1930 -- Chic Young's "Blondie," the most popular strip ever.

1931 -- "Dick Tracy" by Chester Gould.

1933 -- "Brick Bradford" by William Ritt and Clarence Gray.

1934 -- "Famous Funnies" No. 1, the first comic book commercially distributed and directed specifically at the newspaper and magazine buying public; reprints of strips were utilized, not original material. In newspapers, this year saw the following: "Flash Gordon" by Alex Raymond, "Li'l Abner" by Al Capp, "Terry and the Pirates" by Milton Caniff, and "Mandrake the Magician" by Lee Falk and Phil Davis.

The mid-Thirties is the time of popularity of newspaper strips in comic form, not sold, but used as commercial premiums and give-aways. Also popular at the time were Big Little Books and pulp magazines.

CHANGES, NEW AND STARTLING

1935 -- "New Fun Comics," the first comic to contain <u>new</u> strips specifically created for the new comic book medium.

1936 -- "The Phantom" by Lee Falk and Ray Moore.

1937 -- "Prince Valiant" by Hal Foster. This year also marks the start of "Detective Comics," the first comic book to offer one specific kind of strip.

1938 -- Alfred Andriola does the "Charlie Chan" newspaper strip.

SUPERLATIVE SUPER-HEROES, AND OTHERS

1938 -- "Action Comics" June, No. 1, introduces "Superman" by Jerry Siegel (writer) and Joe Shuster (artist).

1939 -- "Detective Comics" May, No. 27, introduces "The BatMan" by Bob Kane (artist) and Bill Finger (writer).

1940 -- "The Spirit" by Will Eisner appears June 2nd as a "comic book" feature in Sunday newspapers. "Batman" No. 1 is on the stands.

1941 -- "Captain America," a new comic book hero.

The early Forties have been called "The Heroic Age" of comic books. Among the heroes that flourished are Captain Marvel, The Shield, Airboy, The Human Torch, The Submariner, Shadow, Black Angel, Supersnipe, Sheena, Grim Reaper, Plastic Man, and Daredevil. Comic characters also crossed over to the media of radio and movies with serials in both.

1942 -- "Wonder Woman" is created by William Moulton Marston for comic books and later newspapers. "Barnaby" appears, a newspaper strip by Crockett Johnson that was short-lived but drew critical accolades.

1943 -- "Kerry Drake" by Alfred Andriola appears.

1946 -- Founding of the National Cartoonists Society.

1947 -- Milton Caniff drops "Terry" to create "Steve Canyon." "The Comics," a book by Coulton Waugh, outlines the history of comic strip art, concentrating on newspaper strips with only a brief allusion to comic books.

1948 -- Walt Kelly originates "Pogo," first in comic books but shortly as a newspaper strip considered in the grand satirical tradition.

1950 -- The year of two excellent strips -- "Peanuts" by Charles Schulz, and "Beetle Bailey" by Mort Walker.

"THE DARK AGES"

The late Forties bring an end to the popularity of the super-hero. Fantasy, love, teen and horror titles make their appearance in comic books. The great, late and lamented EC comics flourish in the early Fifties. Published by William Gaines and edited by Harvey Kurtzman and Al Feldstein, they contain art by such notables as Wallace Wood, Al Williamson, Johnny Craig, Reed Crandall, John Severin, Jack Davis and Bill Elder

1952 -- "Mad" October-November, No. 1, debuts in initial comic book form.

1954 -- "Seduction of the Innocent," a book by Dr. Frederic Wertham, causes public furor over comics. The Comics Magazine Association of America is formed, with its "Comic Code Authority."

1955 -- Newspaper Comics Council formed.

1956 -- "Showcase Comics" No. 4 introduces "The ('new') Flash."

1957 -- "On Stage" by Leonard Starr appears. Founding of the Association of American Editorial Cartoonists.

RETURN OF THE SUPER-HERO

1959 -- "The Flash" is revived in his own comic, dated March, No. 105.

1961 -- "Fantastic Four Comics" November, No. 1. The characters of Stan Lee (writer) and Jack Kirby (artist) mark a departure in the genre. Now is the time of the 'super-hero with a problem.' To follow are other Lee creations; Iron Man, Mighty Thor, The Avengers, and Ant Man, bringing the super-hero into the fold of public popularity. The same year, "Showcase Comics" No. 34 introduces "The ('new') Atom," with costume and physical appearance designed by Gil Kane.

1962 -- Stan Lee's and Steve Ditko's "Spiderman" makes his first appearance. Centre D'Etude Des Litteratures D'Expression Graphique (a group devoted to the study of comics as serious art) is founded in Paris.

In the early Sixties, Pop Art enjoys a surge of popularity. Super-hero programs are featured on TV. Favorable publicity focuses on comic art as a true American art form.

1964 -- The first comic convention is held in New York, an indication of the resurgance of American fandom in the Sixties.

1966 -- Nationwide "Cavalcade of Comics" exhibition is staged throughout the United States.

1967 -- The Society for Comic Art Research and Preservation, Inc. is formed (SCARP). "The Penguin Book of Comics" by George Perry and Alan Aldridge, a book outlining the history of comic art in America and England, devotes attention to both newspaper strips and comic books.

1968 -- The International Convention of Comic Art is staged by SCARP in New York, July 4th through 7th.

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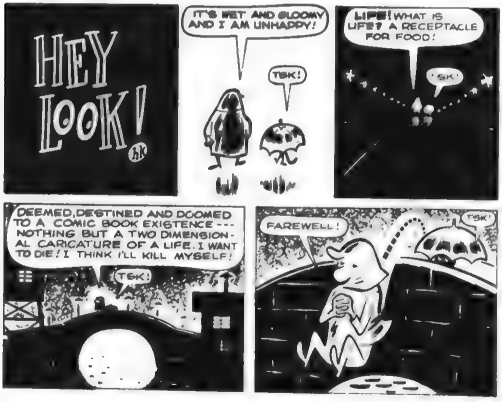
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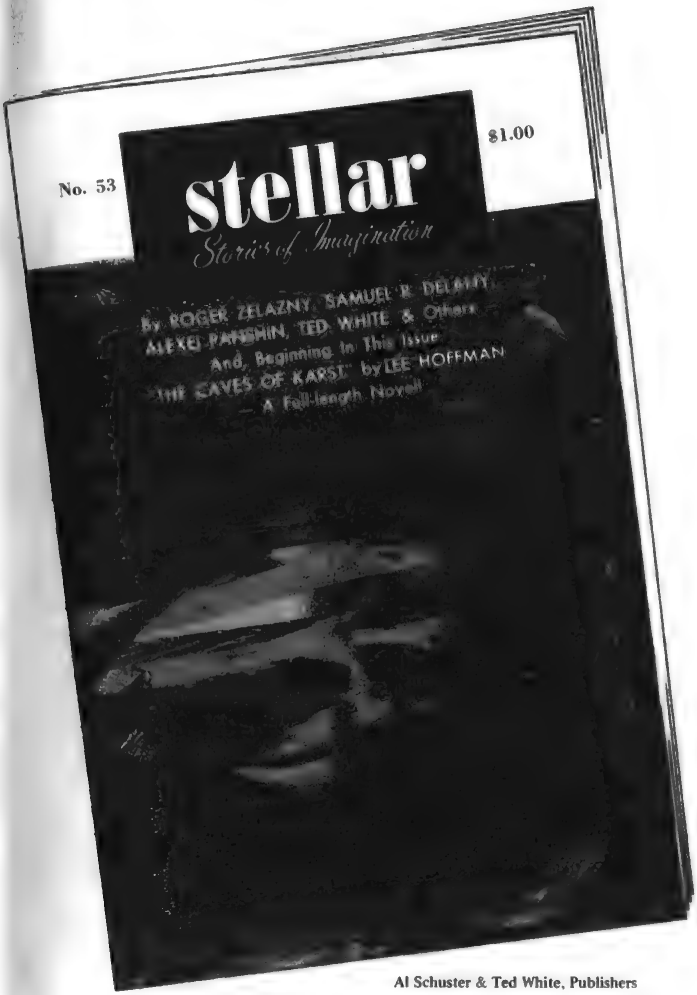

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